



Gunagrahi

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Guru Revathi Narasimhan



Guru Bhanumathi



THE VETERAN'S ABHINAYA



Guru Lalitha Srinivasan



Guru Usha Dattar



Guru Vasanthi Lakshmi



Guru Radha Sridhar

GUNAGRAHI

Wishes all its readers
a Happy Sankranti



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ANUR ANANTHA KRISHNA SHARMA



LIFE TIME ACHIEVEMENT AWARD

M.J. Srinivasa Iyengar

KALA JYOTHI AWARDEES

ಕರ್ನಾಟಕದ ವೈಶಿಷ್ಟ್ಯತೆ

“ಎಲ್ಲಾದರು ಇರು ಎಂತಾದರು ಇರು ಎಂದೆಂದಿಗೂ ನೀ ಕನ್ನಡವಾಗಿರು
ಕನ್ನಡ ಗೋವಿನ ಓ ಮುದ್ದಿನ ಕರು ಕನ್ನಡತನ ಒಂದಿದ್ದರೆ ನೀನೆಮ್ಮಗೆ ಕಲ್ಪತರು.”

— ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು

ಕನ್ನಡ ಹುಲಿಪುತ್ರರ ಅವಿರತ ಶ್ರಮ ಮತ್ತು ಮಹತ್ಕಾರ್ಯದ ಫಲವೇ ವಿಕೀಕೃತ ಕರ್ನಾಟಕ

ಈ ಕರ್ನಾಟಕ ಮನಃಪುಕಳಿತಗೊಳಿಸುವ ಪುಣ್ಯಭೂಮಿ. ಅಸಾಧಾರಣವಾದುದನ್ನು ಸಾಧಿಸಲು ಸ್ಫೂರ್ತಿ ನೀಡುವ ನೆಲ, ಕಲೆಗಳು ತವರು, ಸಾಹಿತ್ಯ ಸಾಂಸ್ಕೃತಿಕ ಆಗರ, ಜ್ಞಾನದ ಅಪೂರ್ವ ಭಂಡಾರ, ಪಂಪ, ರನ್ನ, ಪೊನ್ನ, ಜನ್ನರಂತಹ ಕವಿಪುಂಗವರೂ, ಬಸವ, ಅಲ್ಲಮರಂತಹ ಶ್ರೇಷ್ಠ ವಚನಕಾರರೂ, ದಾಸವರೇಣ್ಯರೂ ತಮ್ಮ ತನುಮನಧನಗಳಿಂದ ಕನ್ನಡ ಸಾಹಿತ್ಯ, ಸಂಸ್ಕೃತಿಯನ್ನು ಶ್ರೀಮಂತಗೊಳಿಸಿ ಚಿರಸ್ಮರಣೀಯರಾಗಿದ್ದಾರೆ. ಸಾಹಿತ್ಯ ಕ್ಷೇತ್ರದ ಅತ್ಯುನ್ನತ ಪ್ರಶಸ್ತಿ ಜ್ಞಾನಪೀಠ ಪ್ರಶಸ್ತಿ ವಿಜೇತರಾದ ಕುವೆಂಪು, ದ.ರಾ ಬೇಂದ್ರೆ, ಮಾಸ್ತಿ ವೆಂಕಟೇಶ್ ಅಯ್ಯಂಗಾರ್, ಶಿವರಾಮ ಕಾರಂತ, ವಿ. ಕೃ. ಗೋಕಾಕ್, ಯು.ಆರ್. ಅನಂತಮೂರ್ತಿ, ಗಿರೀಶ್ ಕಾರ್ನಾಡರಂತಹ ಖ್ಯಾತ ಸಾಹಿತಿಗಳು, ಕಲಾವಿದರು, ಸಂಗೀತಜ್ಞರು, ವಿಜ್ಞಾನಿಗಳು, ಶ್ರೀಡಾಪಟುಗಳು ತಮ್ಮ ಅಪ್ರತಿಮ ಸಾಧನೆಗಳಿಂದ ವಿಶ್ವಭೂಪವದಲ್ಲ ಕರ್ನಾಟಕದ ಭಾಷೆ ಮೂಡಿಸಿರುವುದು ನಾಡಿನ ಜನತೆ ಹೆಮ್ಮೆಪಡುವ ಸಂಗತಿ.

ಇಂತಹ ಶ್ರೇಷ್ಠ ಸಾಹಿತ್ಯ ಮತ್ತು ಸಂಸ್ಕೃತಿಯ ವಾರಸುದಾರರಾದ ನಾವು ಕನ್ನಡಾಂಜೆಯ ಕೀರ್ತಿ ಎಲ್ಲಿಡೆ ಮೊಳಗುವಂತೆ ಕಾರ್ಯತತ್ಪರಾಗೋಣ ಭಾವೈಕ್ಯತೆಯನ್ನು ಬೆಳಗೋಣ.

— ಕರ್ನಾಟಕವಾತೆ

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Nadajyothi festival and Kala Jyothi awards

The annual 38th week long Nadajyothi music festival will be held from January 26 to February 2 under the auspices of Sri Nadajyothi Sri Thyagaraja Bhajana Sabha at Sri Vasavi Sri Kanyakaparameshwari Temple, Malleswaram 8th cross. On January 26, the Thyagaraja Aradhana will be celebrated with poojas and Goshti Gayana.

On February 2, M. Prabhakar (vocal), Lalgudi Rajalakshmi (violin) and T.A.S. Mani (mridanga) will be honoured with the title of "Kala Jyothi" for their yeoman service to the field of music.

On the same evening, an all round and famous young percussionist Anur Ananthakrishna Sharma will be presented with the "Nadajyothi Puraskara" for his extraordinary talents.

The veteran dance-Gurus at their best

The highlight of the two-day silver jubilee celebrations of the reputed dance school "Natya Nikethana" led by versatile Guru Revathi Narasimhan held at Ravindra Kalakshetra and Bangalore Gayana Samaja was the abhinaya session featuring the veteran Gurus of our Stage. It was a rare delight to see Gurus Revathi Narasimhan, Radha Sridhar, Lalitha Srinivasan, Usha Datar, Vasantha Lakshmi and B.Bhanumathi performing an involved and heart felt abhinaya for different compositions. Within the short time allotted to them they demonstrated the various elements of a highly communicative abhinaya. Noted scholars like VAK Ranga Rao, Shatavadhani R. Ganesh, Myosre V. Subramanya and others participated in the symposia and enlightened the audience with their expert lectures.

Life time achievement award to veteran vainika

Veteran vainika, a prolific teacher and performer M. J. Srinivasa Iyengar has been selected for the prestigious and first Life-time achievement award to be presented by NRI Music connoisseurs in association with ANANYA for his meritorious service to the Karnatak music. The 78-year old exponent of veena Iyengar who now lives in Bangalore was trained by his father Janardhana Iyengar and later by Veena Venkatagiriappa. He has performed within and outside Karnataka. He has also the distinction of performing with the accompaniment of the legendary violinist T.Chowdaiah. Srinivasa Iyengar has been a recipient of several awards and titles. He presided over the music conference of the Karnataka Gana Kala Parishath to be conferred with the title of "Gana Kala Bhushana".

Radhika Iyengar wins at "Pratibha Karanji"

Young dancer H.V.Radhika Iyengar of Mandya, a disciple of Prakash S Iyer, has won the first place in the State level dance competition "Pratibha Karanji-2002" held at Kundapura. She had also performed during the Bharatanatya Mahotsava held under the aegis of the Sangeet Natak Akademi, New Delhi at Ravindra Kalakshetra. She has been a scholarship awardee of the Karnataka Sangeetha Nrithya Academy. ■



Dr.A.H.Rama Rao & Sudha Rao

Scholarly Sathavathy

The 10th annual three day Raga Sri Sammela notsava held under the aegis of D.Subbramaiah Fine Arts Trust led by Subbaramaiah's prominent disciple and a leading vocalist T.S.Vasantha Madhavi at Sri Jayaramaseva Mandali, Jayanagar was a successful one. The formal inaugural function was followed by a scholarly vocal recital by T.S. Sathyavathi. She began with the popular Begade varna "Intakanna". Sathyavathi is well versed in shastra of music. This makes her music more authenticated and pleasing both aesthetically and artistically. A rarely heard "Mahaganapatim vande" in Todi by Muthuswamy Dikshitar was attractively sung with a short swaraprastara. Thyagaraja's "Saketaniketana" (Kannada raga), Patnam's 'Ennalunee krupa galgu' with alapana, neraval at 'Kanna tandri naapai' and rhythmically taut swaras were impressive.

Kapi ("Viahara manasa") and A h i r i (S h y a m a Sastry's fine krithi "Maayamma eni pilachite") was followed by a detailed delineation of Khamach raga. The alapana was followed by artistic tana for a pallavi "Sarasadala nayana maam paahi" (chaturashra jhampe). The pallavi was rendered in the traditional format with kala and gati bedhas. Nalina Mohan exhibited her seasoned talent on her violin. Anur Ananthakrishna Sharma (mridanga) and N.Amrith (khanjira) proved to be strong rhythm-men.

Shringeri Nagaraj shines

A prolific teacher, able performer and successful organiser Shringeri H.S.Nagaraj came out in flying colours in his vocal recital held on the third day of the festival. He was in great spirits indeed and he seemed to have a bias for rhythm. The young vocalist dished out the choicest musical and rhythmic patterns in weaving ragas and swaras respectively. "Sharanu Siddhi Vinayaka" (Nata) had a fine alignment in the swara sequence. Nagaraj sang a Krithi on Saraswathi by

REVIEWS

Muthaiah Bhagavata in a dignified manner. Vasantha was delightfully spread on a wider canvas. The subtleties of the raga got highlighted neatly. The singing of "Hariharaputram" was timely. It was appended with noteworthy kalpana swaras. That he is endowed with immense scholarship and music choreography was proved when he unfolded Jyothiswaroopini (Anandamaya manave) and Kambhoji (raga, tana and pallavi (Rajitha raga Sri Kambhoji) ragas in an organised manner bringing out their quintessence revealing the great master in him. S.Seshagiri Rao (violin), Renuka Prasad (mridanga) and Sukanya Ramgopal (ghata) imparted excellent support.

Krupa's good lines

On the second day of the Bharatanatyam Mahotsava, Krupa Phadke of Mysore began her recital with a pushpanjali in Nata and chaturashra. Keeping up good lines she dealt with the ragamalika shabda with confidence. Some of the important episodes of Ramayana

like Dhanush bhang, Mayamriga etc were neatly depicted by her. The mukhijas could have been more meaningful. The nritha interspersed in this number and also in the concluding tillana was of good standard. She kept up a taut laya. Anitha (nattuvanga), L.Ramaseshu (vocal), A.V.Prakash (flute) and Bhagavan (mridanga) lent her lively support.

Skilful Shubha

Pretty dancer Shubha Dhananjaya who is well versed in more than three dance forms, demonstrated her skills in a praiseworthy manner. After saluting Lord Ganesha she delineated a Kannada Varna set to Dharmavathi raga and adi tala composed by her father Narasimhaiah. The varna 'Akhilanda koti Brahmanda pati' was marked by effortless nritha and nrithya. There were some fine adavu combinations and her teermanas were always right on the sama. On a couple of occasions, in the abhinaya she seemed to be self-conscious. But still it did not mar the overall beauty of the rendition. The famous Kapi Javali

"Parulanna" was given a fine airing. K.R.V. Pulikeshi (nattuvanga), Balasubramanya Sharma (vocal), Madhusudan (violin), Jayaram (flute), Chandrasekhar (mridanga) and Kumar (morsing) were the useful accompanists.

Sridhars steal the show

The well known dancer-couple Sridhar and Anuradha Sridhar stole the hearts of the lovers of dance with their artistic and imaginative choreography and presentation of a Dasara pada "Ee pariya sobagu" in Sunandavinodini raga. It was prefaced with a shloka 'Kasturi tilakam' in praise of Lord Krishna. It was a delight to watch the couple expanding the possibilities of abhinaya thread by thread in the exposition of the pada. The dancers graphically presented the benevolent acts of the Lord. Anuradha brought out the traits of a virahotkathita nayika on the basis of a Tamil pada "Ye poy solluvar" (Todi raga). The portrayal of a Kanakadasa pada "Enendalendalo" by Sridhar was classic. In this pada Lord Rama asks

Hanumanatha about the whereabouts of Seetha. The Vilamba kala changed to trishra was a fine artistic manipulation. Sridhar's satwikaabhinaya was noteworthy. The Sumanasaranjini tillana was vibrant and vivacious. Prakash (nattuvanga), Balasubramanya Sharma (vocal), Jayaram (flute) and Narayanaswamy (mridanga) gave appropriate support.

Radha Sridhar's radiant choreography

Guru Radha Sridhar's disciples did proud to their mentor in the presentation of 'Swagatham Krishna' and "Navarasa" (an extract from Natya Sastra). The touch of Radha Sridhar's excellence in choreography was conspicuous throughout the presentation and it was successful in leaving behind an indelible mark in the minds of the rasikas.

The male dancers Ashok Kumar, Prakash Naidu, Pulikeshi, Nagesh and Sudheer gave a neat account of their individual artistry in the exquisite group choreography and good presentation. It was also interesting to watch their nritha.

Well-defined hastas, graceful nritta and unforced and impromptu abhinaya in the sketching of a virahot khathita nayika on the basis of Dhanyasi varna "Ee maguva" by Suman Nagesh added to the total impact of the presentation. She kept up the chaste and traditional features of Bharatanatya.

Radhika's own technique

With some interesting hip movements, bends and thigh swivels culled out from researches into various treatises of dance Radhika Nandakumar seemed to have developed her own technique. Her rendition of Shabda, naandi, Pushpanjali and a varna in Mohana raga by R.N.Doreswamy followed by Rasabhinaya gadya yielded mixed results.

Endearing Priyamvada

Good lines and praiseworthy hold over nritta, nrithya and abhinaya made Priyamvada Murali's Bharatanatya attractive. Her all round dancing prowess came to the fore in the elaboration of an Ashtapadi (Vedanuddharathe) and Charukeshi varna. She had a galaxy of accompanists that

included her Guru Chithra Vishweshwaran (nattuvanga), Vishweshwaran (vocal) and others.

Praveen Kumar scored well in the rendition of a Shiva stuti, Sathya narayana Raju did well in presenting a Purandaradasa pada (Hamsanandi raga) and Subhashini Vasanth shone forth in graphically presenting the traits of Devi (Durge, Durge, Revathi raga). All the three dancers jointly presented a neat and tidy tillana set to Simhendramadhyama. The group choreography was very good.

Perfectly honed artistry seasoned by total involvement and dedication created the required rasa when Rangashree took the stage. Her Gayatri Vandana, the Poorvi Kalyani varna "Velanai vara solladi" and devaranama "Baro Krishnayya" vouched for her impressive grasp of the idiom. Aided by appropriate choreography and apt nritta Rangashree was at home in winning the accolades of the rasikas. However her abhinaya could have been more restrained in the pada.

Revathi's charming artistry

Revathi Narasimhan had selected the famous ragamalika krithi 'Bhavayami Raghuramam', an epitome of Ramayana to be rendered in a group performance. It provided relish to the rasikas with Revathi's innate talent in choreography. Natya was picked up not as just formal movements but with a vision which perceived its stylised structures. Her students who participated in the presentation rose to the occasion. The thoroughly enjoyable programme was informed by the artistry which went beyond formal skill.

Nupura's silver jubilee

Nupura, the school of dance led by veteran Guru Lalitha Srinivasan is celebrating its silver jubilee year by presenting a couple of programmes every month. Last month's programmes were held at the Khimcha auditorium.

Usefully supported by B.C.Manjunath (nattuvanga), Srishuka (vocal), Shankararaman (veena), Ashwathanarayana (flute) and S.V.Balakrishna (mridanga)

the disciples of Guru Lalitha Srinivasan upheld the glory and grandeur of the inputs they had received from their Guru. Ajay Vishwanath, Malavika, Anthara Panda and Chandrika Narayan exhibited the right understanding and hold over the medium. The anga shuddhi was in tact. In the khanda alarippu Ajay and Anthara presented a neat and taut nritta. It was rhythm-perfect. The pushpanjali prefaced with a Ugabhoga created a new experience. The evening

was dedicated to the rendition of a Sooladi. This is a Prabandha type composition. Saint-poet Purandara dasa has the singular credit of composing interesting Sooladis. I had had quite a few opportunities of witnessing the presentation of Sooladis by Guru Lalitha and writing about them in these columns earlier. I was happy to see the recent presentation too following the same track. Purandaradasa's Nata raga Sooladi (mishra

jhampe) was delineated by the dancer-quartette in the programme under review. The composition of dance to the Sooladi is prescribed in some of the treatises. Lalitha had followed the prescription. The charis, aduvus, lasyanga et al were rendered with precision. It was a delight to watch the presentation starting with slow movements, picking up the tempo in a systematic progression and reaching the vibrant crescendo.

A Good Composition

What is the criterion to classify a song as a good composition?

According to Mysore Vasudevacharya, "a monumental music personality", an illustrious Vaggeyakara of Saint Tyagaraja Sishya Parampara:

"An ideal composition a product of emotion and a picture of the visions arising out of rich and variegated musical experience. It should blossom out of the depths of the heart spontaneously, filled with rich melody and decorative effects born out of judgement. Structurally it should adhere to Prasa, Yati and Antya, the libretto being simple and easy to render. Sangatis are to be within limits and the Ragas chosen, if rare, should be such as to appeal to popular minds".

What is Classicism?

"Classicism to art is what Eka Patni Vrita is to a married man [Grahasta], avoiding the usual reference to and comparison with pativrata (chaste lady) to stress the fact that there shall ever be a Sita positively wherever there is a Rama. Classicism that is Sampradaya-oriented, conforms to the accepted Lakshanas and accepted Paataanthara. Classicism keeps in view merit and image, perfection and time-honoured usage, tradition, legacy and grammar which are vital for the enduring life of the art or art piece. One sees light music changing faces from decade to decade And such ephemeral styles do not lend sustenance, strength and solidity to the art. They are at best 'hot foods' at wayside shops. Classicism enlightens and elevates while non-classical is more for pleasure and entertainment."

———"The Melodic Garland" .

Indigenous playhouses

M.L.VARADPANDE *on the various types of theatres that have existed in India since ancient times.*

(CONCLUDING PART)

However, it is in the Buddhist Jataka stories that we find significant information about contemporary performing practices and the places of performance. It seems that dramatic shows used to be presented in an open circular arena, the rangamandal, or in closed cloth pavilions, rangamandapa. In the Bhadrachata Jataka we are told that the son of a rich merchant erected a pavilion, mandapa, across the road to watch dramatic shows.

There is a detailed description of the Rangamandapa in the Guttala Jataka. A special pavilion was raised for the king and his retinue. The king sat on the throne placed in the middle of the mandapa and the women beautifully appareled, courtiers, Brahmins, etc., stood around him to watch the performances.

This sitting arrangement, it seems, was adopted by Bharata also making slight changes. He describes this

type of arrangement as 'sopanakruti pithakam', like staircase raising up step by step. He says that all these seats should overlook the stage.

As a contemporary example of the near similar arrangement we may mention the studio theatre of the National School of Drama or even its open-air theatre in the premises of the Rabindra Bhavan.

Another important example of the cave theatre is that of the famous Rani Gumpha Cave in the Udaigiri hills near Bhubaneswar in Orissa. This Jain cave covers three sides of an open courtyard and is double storied. It is believed that dramatic performances described in the nearby Hathigumpha cave inscription used to take place in this amphitheatre, belonging to the second century B.C. Carved in relief between the doors of the cells opening in the bottom storey corridor of

the Rani Gumpha is a scene showing dancers and musicians performing under a pavilion, a kind of theatre. A near similar painting showing a dancing scene from a Jataka story is found in the Ajantha murals.

A sensational discovery of a brick-built open-air amphitheatre was made at Nagarjuna konda in Andhra Pradesh by archaeologists. It was constructed at the foot of a hill, around an oblong open courtyard intended for presenting dramatic shows. The amphitheatre, belonging to third century A.D., is having sitting arrangement, one row of seats above other in ascending order, in the style described by Bharata as Sopanakruti pithakam.

A number of Indian temples too are provided with Nata Mandiras for the enactment of dramas. Orissan temples are famous for their Nata Mandiras. Some temples in Kamataka, as Channakeshavesvara temple at Belur, have beautiful dancing floors. In Assam plays are enacted in the Namghars of the Shankariya Satras. In Goa too spacious temple halls are

**E.Seshadri Page**

[Durga]. Delectably and passionately the great soul sings:

Pan kalikkum kural, veenaiyum kaiyum, payodaramum. ...

Em Perumatti tan perazhage! [Eye-devouring Beauty! She is but my venerable Goddess! She wields the veena. Her voice is musically rich with raga bhava and sweetness of tone.)

Is Goddess of Power, Durga, then a vocalist enjoying the wealth of golden, mellifluous voice? 'She wields the veena: too', adds Bhattar significantly. H.H. Sri Chandrasekarendra Saraswathi Swamikal has said, 'Pradosha Stotra has linked all divinities with music and musical instruments. Lord Parameswara seats Devi Parvati on the pedestal and performs dance called Sandya Tandavam before her with all the devas providing the orchestra. Saraswati plays the veena called Vallaki; Indira plays the flute; Brahma handles the jalra[cymbals] and Lakshmi takes to vocal music. As percussionist Nandikeswara lost himself in the beauty of the dance [or was 'on , other duty'] and did not play his usual) role. Vishnu takes to percussion mridangam. Adi Sankara in Sivananda Lahari mentions 'mrdanga vahata, referring to this. Thus on the Pradosha days, Devi Durga is the supreme rasika if and the Chief Guest not participating in the dance with her lasya. [After all if all are actors, who is to be the rasika?]. In the musical field, she is called the

Raja Matangi. She is a vainika also - Veena !, sankranta kanta hastaam. Devi Abhirami is thus held out as a vainika-gayaki, Sangita Gana Vilasini. Dikshitar hails her as Raja Matangi in his epoch-making song Minakshi me mudam dehi -Raja Matangi. We can win over her grace by playing on veena with chaste music!' Mention is made here of Devi Abhirami to lend focus on the fact that the Trinity of Goddesses, viz., Durga, Lakshmi and Saraswati together complement each other and constitute together the Incarnation of the supreme Parasakti since Sakti cannot be comprehensive, complete and absolute sans any of the aspects which the goddesses individually represent and symbolize to attain Purnatvam. Adi Sankara, in his Prasnotara Ratnamalika, to the question, "Ka cha Paradevatokta ?", answers, "Sich Sakthi" Jnanasakti Ambika.

Music is sweet, appealing and satisfying only when the blessing of all the three is present. Because such a blessing was there, Tirukkodikaval Krishna Ayyar, the violin maestro of the past, was able to play to the amazement and admiration of vidwans the Viriboni Varnam (Bhairavi) in three degrees of speed on a single string!

Sangita nidhi, the theme chosen for the 'Music Symposium 2001', comprises and covers the domains and interplay of all the three goddesses.

(The 'GSLV-DI' March 2001 confirmed this. Lakshmi! Surely there was no whisper of her absence. Saraswati! Her presence there had been acknowledged. Still it failed to take off for want of the vital energy, the thrust that is sine qua none. The presence and power of Durga were deficient then and so it failed to take off.)

Deficiency in or dominance of one to the exclusion or detriment of one or the other, robs the music of its grace, appeal and thrill.

(To be continued in the next issue)

**L E I S U R E****S.K. Lakshminarayana (Babu)****QUIZ OF FINE ARTS.....4**

1. What is Maatu in music?
2. What is Kadali rasa?
3. What is its significance in music?
4. Explain its features?
5. Give an example for Kadali rasa?
6. Kalyani resembles _____ raga of Hindusthani music.
7. Name the artiste who presided over this year's Karnataka Ganakala Parishath conference?
8. Who was Dravida Gana Sarvabhowma?
9. What was his speciality?
10. Name the last items of Bharatanatya recitals?

SOLUTION TO QUIZ OF FINE ARTS.....3

1. The technical word signifying the music of a composition.
2. Compositions which require an effort to understand and which have to be studied and heard over and over again before their intrinsic merits can be appreciated come under this heading.
3. A laboured, learned, majestic, ornate, highly rhetorical and decorative style will be noticed.
4. They appeal to the learned and initiated few.
5. Dikshitar's krithis.
6. Malkauns.
7. Veteran flautist B.Shankara Rao.
8. He was a famous singer of Travancore.
9. He used a seven stringed tambura which had 2 panchamas, 2 saranees, 2 anusaranees and a mandra.
10. Alarippu, Pushpanjali, Todayam. ■

PHOTO QUIZ.....4

Name this legendary artiste?

**SOLUTION TO PHOTO QUIZ.....3**

It is well known prima donna of dance Rukmanidevi Arundale.

The importance of Guru

The Guru finds a place of pride in several scriptures and couplets by many poets, notably Hindi's saint-poet Kabir who in his well-known 'Guru Govind dono khade'...places the Guru above God. The same idea occurs in various other scriptures, especially the Gurbani. The miracle of devotion according to Sufi poetry, is such that the Guru and the God, instead of being two separate entities merge into an indivisible one. A disciple so imbibes the attributes of the Guru that he becomes indistinguishable from the latter. Thus has melodic beauty in different musical styles managed to survive the ravages of time just because it has been relayed from the Guru to the disciple and in turn to his shishyas. The latter becomes an incarnation of the former. And so beauty and wisdom live on, become immortal. ■

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